

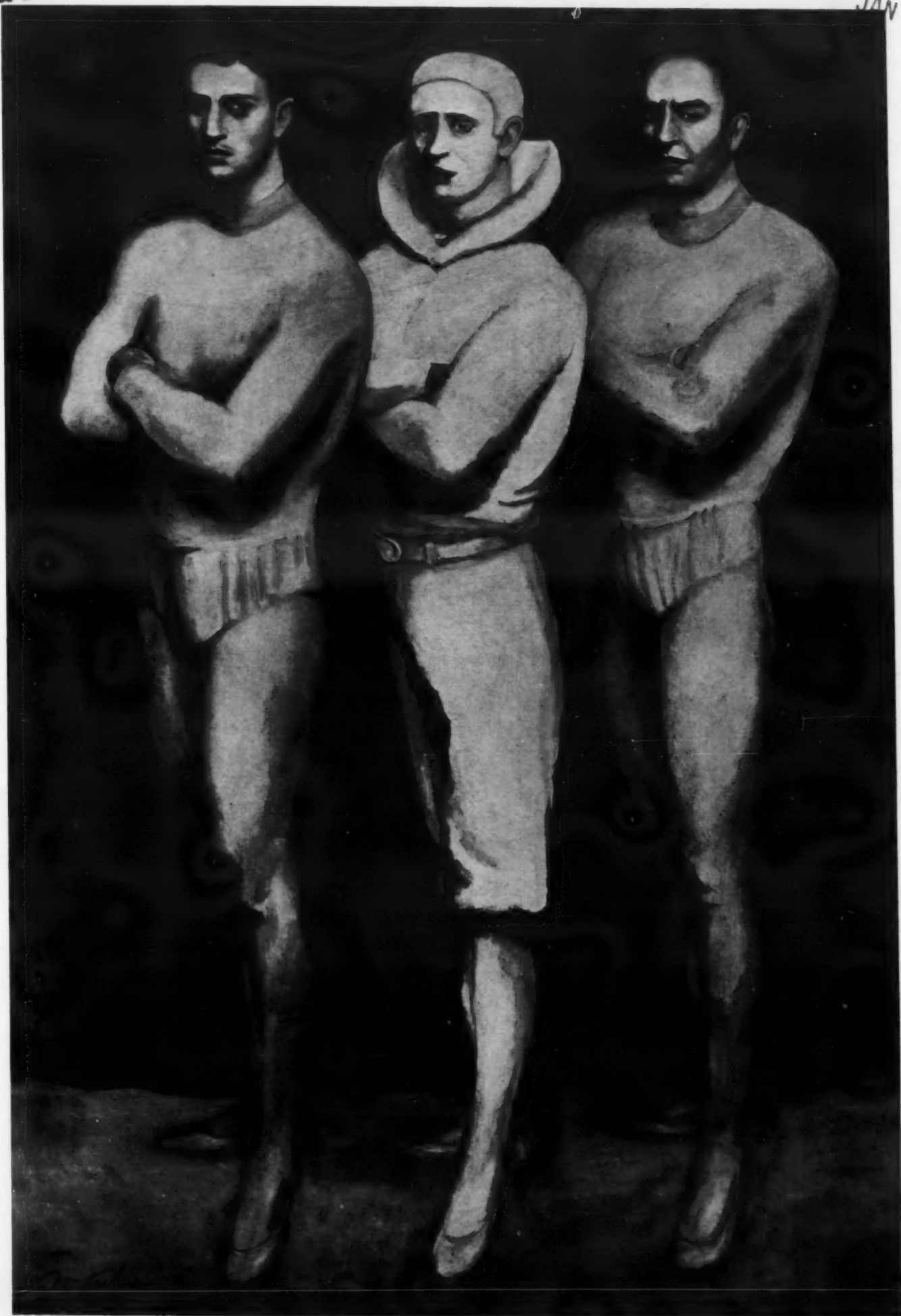
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ART NEWS

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THE ART NEWS

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CLENDENIN J. RYAN SALE: PARKE-BERNET GALLERIES (SEE ARTICLE ON PAGE 13)

CAPOLAVORO OF A VENETO-LOMBARD MASTER: ANDREA SOLARIO'S BRILLIANT "YOUNG LADY" CA. 1500

THE ART NEWS

JANUARY 13, 1940

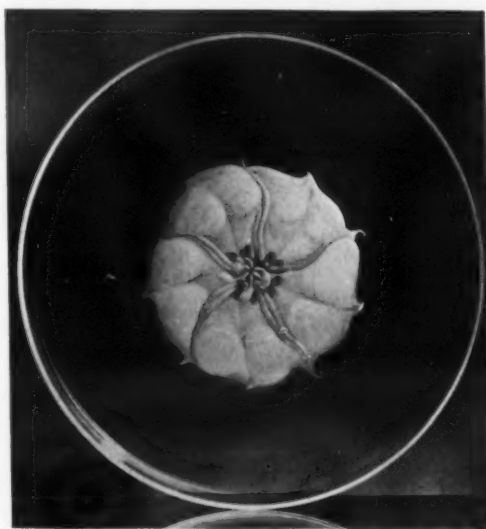
LIVING ARTISTS DESIGN *on* GLASS

27 Leaders in Steuben's Unique Collaboration of Art & Craft

BY JEANNETTE LOWE

THE fruitful collaboration of artists with industry has a tradition in the countries of Europe which goes back for centuries, and in the folk art of our own country, if the association took a less conscious form, the record is none the less honorable. The present exhibition of designs in glass by twenty-seven contemporary artists commissioned by Steuben Glass, Inc., marks a step forward in the partnership between artist and artisan. For with the extraordinary crystal of this manufacture have been coupled the styles of artists who range from inveterate academicians to Surrealists, from celebrators of the American scene to Cubists—sculptors, painters and an etcher, all working within the limitations of form designated by the material itself.

The idea grew out of an Exposition encounter three years ago in Paris, between Henri Matisse and John Gates, the director of Steuben Glass, whose firm was showing large engraved pieces of crystal. The artist at this time became so interested in the material as a medium of artistic ex-



EXHIBITED AT STEUBEN GLASS, INC.
AN O'KEEFFE PATTERN ON GLASS

pression that he voluntarily made a drawing to be engraved by the glassmaker. Since then, to the simplicity and paganism of Matisse's design, Steuben has added the sculptural grace of Maillol, the wit and animation of Jean Cocteau, Dufy's shorthand brilliance, and designs by a score of other artists. All pieces for this edition, which is limited to six examples of each design, are of blown glass, all elaborate shapes were excluded in favor of those broadly globular, and such facile methods of decoration as enameling and etching were barred. Everything was to be cut into the glass itself and could vary from a mere scratch, the technique of Noguchi and Berard, to deep intaglio, such as the designs of Léger and Peter Hurd.

The object behind the collection is the creation of works of art in crystal where true artisans develop the imaginative conceptions of great artists, and so close is the interdependence of the two that the artist relies wholly for the interpretation of his idea upon the glass engraver who works directly from the drawing, at a small lathe into which are fitted one at a time, scores of interchangeable copper wheels which, as they revolve, press into the glass. The result is a shallow intaglio, which, by an optical illusion, seems to be in bas-relief, the most hollowed parts appearing to the eye as the most prominent. The translucent cameo is seen in greys against a background which is transparent, being full of reflections and iridescences. That the artist is presented with new problems is clear. Some of them ignore the transparency and treat the piece as if it were opaque. Some, more audacious, make use of the curious reversals and foreshortenings which appear as the piece is turned, and they seem to go further into an exploration of the possibilities of glass which really belong to glass alone.

It is amazing to what an extent the individual style of each of the twenty-seven artists has been caught in this group, for not only has he himself

worked experimentally, but the important link between his design and the final product has been in the hands of the glass engraver. For the most part the translation of the drawing to the vase or bowl or plate has been strikingly faithful. Sidney Waugh is the one artist who has used glass before as a medium of expression, having been in charge of the Steuben design studio since 1933. His own design shows that manipulation of elements that one would expect of an experienced designer. But there is entrancing movement in Jean Hugo's airy suggestion of landscape, with its prancing unicorn and centaur figures, and this movement seems particularly well adapted to the urn-shaped vase.

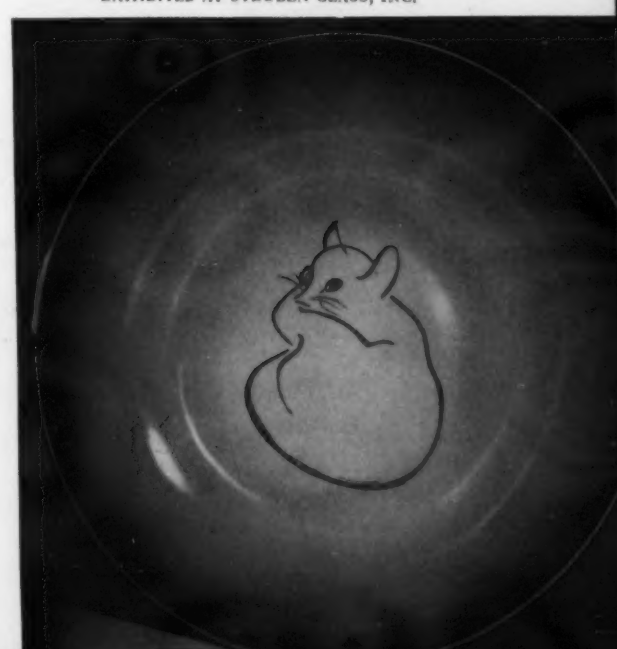
The installation of the exhibition in a circular room of rather small proportions has taken advantage of the simplicity of the modern architecture of the Steuben building and a most dramatic effect of lighting has been achieved. There is great variety of shapes in the bowls, vases and plates on pedestals at eye level, and while several of the



CURRY'S DRAWING (ABOVE) AND THE
PLATE ON WHICH IT IS ENGRAVED
EXHIBITED AT STEUBEN GLASS, INC.



ISAMU NOGUCHI'S CAT (ABOVE); THE
FINISHED INTAGLIO PLATE (BELOW)
EXHIBITED AT STEUBEN GLASS, INC.





EXHIBITED AT STEUBEN GLASS, INC.
COCTEAU'S STAR SIGNED DRAWING
AND HIS VASE (ABOVE AND LEFT);
VASES (RIGHT) BASED ON ERIC GILL'S
DELICATE LINEAR SKETCH (BELOW)

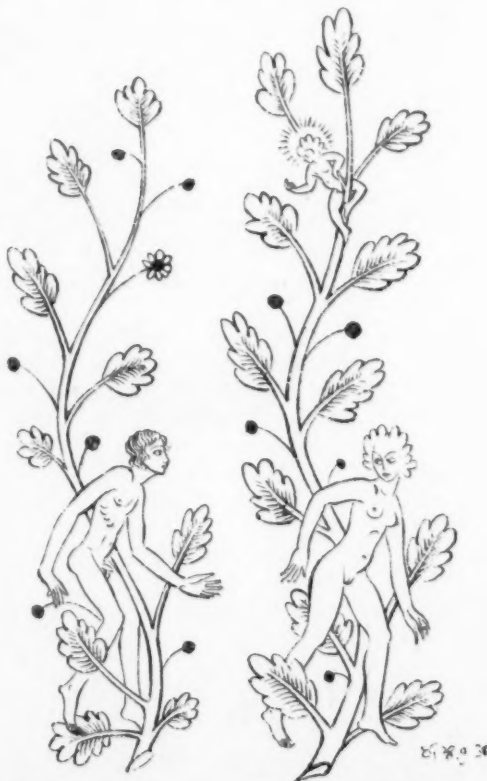


pieces, such as the pair decorated by Eric Gill, are delicate and elongated in form, and traditional in feeling, the scintillating thickness of the glass bulk which is essentially modern is present in other pieces, heavy enough to take intaglio a half-inch deep.

There will be differences of opinion, but to this observer the design of linear beauty is the most appealing. Jean Cocteau's brilliant and curious heads, with the wavy lines conforming to the slight curves of the vase is fascinating. So is the barely suggested little figure of Noguchi's plate. Probably no design is more perfectly attuned to the shape it decorates than Georgia O'Keeffe's marvelously modeled single flower. With its convolution of petals and suggestion of tendrils it is as fine a medium for her style as she has found.

While line, of course, motivates the interest of all of the designs, the third dimension is present to a greater or less degree throughout, and the skill of the glass engraver enters spectacularly into all the deeply cut pieces which aim at sculptural effects. It is interesting to compare the drawings which some artists presented to the engraver to see what some of his problems were. That Muirhead Bone, an etcher, contributed one of the most detailed and perfect of all will surprise no one who knows his uncanny skill for detail. The dozen or so figures of his design are clear little cameos.

Certain artists presented their designs in paintings in oil. Here, as in Léger's abstraction, the engraver had the problem of reproducing the variations in color simply as differences of value. The



JEAN HUGO'S ANTIQUE MYTHOLOGY
(LEFT, BELOW) AND A CLASSIC URN
DECORATED FROM IT (RIGHT, BELOW)

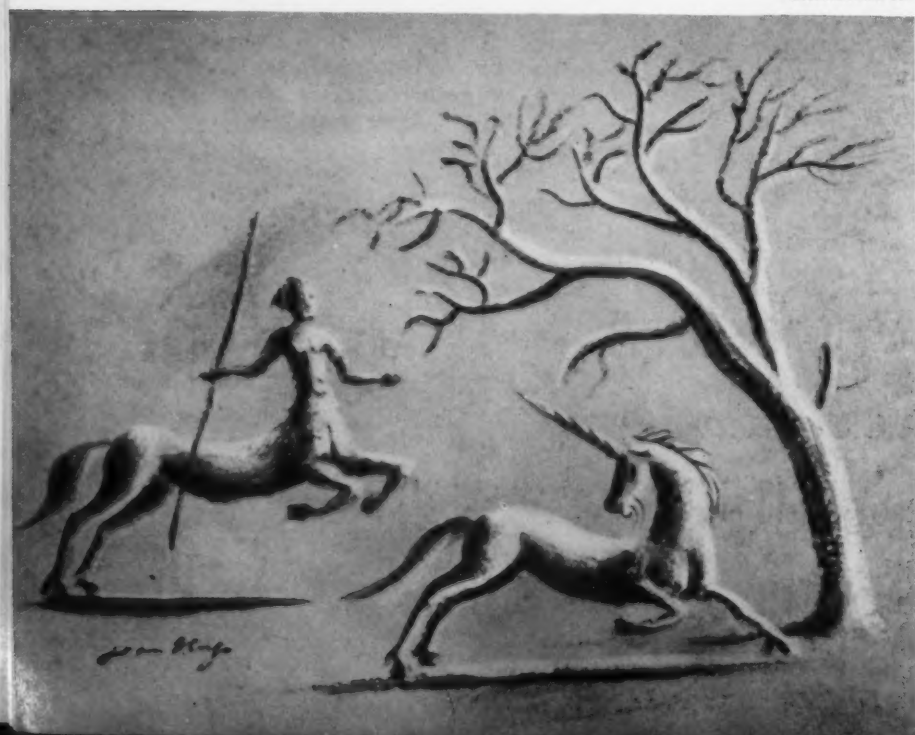
EXHIBITED AT STEUBEN GLASS, INC.

bulky elements of his semi-abstraction follow with considerable faithfulness his original idea in color. Sert, too, gave his plan in a painting, and his flair for pictorial story-telling appears in the pyramiding of his figures against a mountain. Derain, in a line drawing, presented the engraver with one of the most difficult problems. That he has been able to evoke the solid landscape and sculptured nudes which make this pattern significant is a triumph of the adaptation of an idea from one medium to another.

Two Surrealists contribute their rationalizations with some success. Both Dali and Tchelitchew are included, and no one would deny that they broaden the scope. It seems illogical to include Chirico's completely integrated design with the Surrealists. Possessing no metaphysical implications his is one of the best designs in the group from the standpoint of suiting the material to the scale and contour of the vase.

Those artists who celebrate the American scene, Benton, Curry, Hurd, Grant Wood and Leon Kroll, provide the delight in the richness of the soil, the solid joys of tending sheep, feeding chickens, the harvesting of grapes and the feeling of a child's chubby hand in its mother's. All of them present their material in its sculptural aspects with varying degrees of realism. It is curious that Curry's design of vegetables and fruit, and Benton's pattern of the vineyard, both emphasizing the circular shape of plates, seem the most conventional works in the whole collection. Perhaps it is that the limitation of the shape held them to

(Continued on page 18)





MOSTRA di MAGNASCO on FIFTY-SEVENTH STREET

The Brilliant Baroque Master's First One Man Show in New York

BY ALFRED M. FRANKFURTER

OF ALL the new esteem which a neurasthenic post-War world has bestowed upon the brittle-nerved painters of the Baroque, that heaped on Alessandro Magnasco has come out of the widest gamut from near-oblivion to attain near-adulation. Indeed Little Alec, as his fellow Genoese liked to call him, must have something very special to say to the second quarter of the twentieth century, for he can now count two American one man shows, an honor seldom paid to *settecentisti*, in as many years. The Springfield Museum's elaborate exhibition of 1938 is currently being followed by a first New York showing, arranged by Durlacher Brothers and comprising a number of important works not seen publicly ere this.

What, then, is the peculiar charm of this unusual, sarcastic, nervous mannerist? It is true that his style and technique are decidedly apart if not unique in relation to his epoch, but is that all? Is not the answer to this large recent wave of interest in both England and America perhaps that the temperament he displays is so akin to the modern spirit and the modern tempo—brilliant, cynical observation set down swiftly, almost journalistically, with a strong regard for the effect rather than for the value of his medium?

Mr. Askew's exhibition, in any case, is a fine locus for object lessons. Although the catalogue makes no attempt at a chronological arrangement—thereby adding to the mass of factual lacunae that have been printed about Magnasco since his modern resuscitator, a dealer, published the first



LENT BY THE WADSWORTH ATHENEUM, HARTFORD
DETAIL, "THE WITCHES' PREDICTION"
(TOP); THE VERY EARLY "CLOISTER SCHOOL"
(RIGHT); "CHRIST CALLING ST. PETER," A LATE CHEF-D'OEUVRE

LENT BY MR. SAMUEL H. KRESS



monograph in 1914—there is ample opportunity for the artist's wide public to get better acquainted with him and, if so inclined, to obtain a hypothetical view of his *Entwicklungsgeschichte*. Obviously the earliest work is the superb large *Cloister School* from Hartford, still much a seicento picture and betraying a few hitherto unrecorded influences on the young master, such as the windows out of Carpaccio's *Dream of St. Ursula* and the multiple profiled *contraposto* so favored by Carducco and other Italo-Spaniards of the early Baroque. With the formal roots in this hybrid Hispano-Venetian combination—one quite natural to the artistically polyglot Ligurians—and the color based on the solid brown tonality which his masters Abbiati and Valerio Castello appear to have absorbed from the Dutch seventeenth century pictures that had wandered down to Genoa and Milan, the progress goes on through the cumulatively more electric touch in early genre like the boldly brushed figures of the *Prediction of the Witches*, from which I reproduce a detail. Then comes the contact with the broad, darkly dramatic landscapes of Salvator Rosa, vide *The Shipwreck* from the Phillips Memorial Gallery. Next, the unification of landscape with the quicker touch of the interiors and figures, bringing the resolution of the *al tocco* style, as seen in the large pair of *Landscapes with Figures*, to which in later years there were a few exceptions, couched rather more formally to suit the exalted position of the Medici prince, Gian Gastone, who commissioned them, of which the salacious but very funny *Stag Hunt* from Hartford and the associated *Procession in Turin* are

(Continued on page 18)



EXHIBITED AT THE WHITNEY MUSEUM OF AMERICAN ART

AMERICAN SCENE: CARROLL'S "TRAPEZE PERFORMERS" (LEFT); CADMUS' SUPER-REAL DRAWING, "CAMP CHEERFUL" (RIGHT)

The Whitney Annual: U.S. Barometer

BY JAMES W. LANE

GOOD American paintings are like the stock market. Berated though they may be, both are a sensitive barometer of conditions in our commonwealth, discounting the effects of those conditions well in advance in ways both subtle and sophisticated. People with reputations as thinkers, even on the ultra-pessimistic side, tell you today that we are entering on a new Dark Age, although it will of course be lit with electric light. It is a Dark Age of which we have witnessed only the prologue and the first act. Yet ten years ago, before we knew that the Depression was deepening into the Dark Age, American painters knew it and were beginning to show it in their canvases, panels, and papers. Today their works are the sensitive index of the future, and judging from them there is not much balm in Gilead.

When I say "good American paintings," I really mean those that are slanted towards genre, the American scene, sociology, social justice, or whatever phrase you choose, to show their interest in contemporary life. The Whitney Museum's Annual Exhibition of Contemporary Art—one of the very best since the start of the Biennials in 1932—proves beyond cavil that a hundred of the paintings alone, which means three quarters of the present display of paintings, are taken up with the facts or the implications of the American Scene. Just how much of a hair-trigger constitution our painters have for contemporaneity shows itself in the gradual dying out, in this Annual, of abstraction and pure fantasy. Irony and the results of the financial catastrophe of 1929 and the later agricultural catastrophes, like Alexandre Hogue's, everywhere abound.

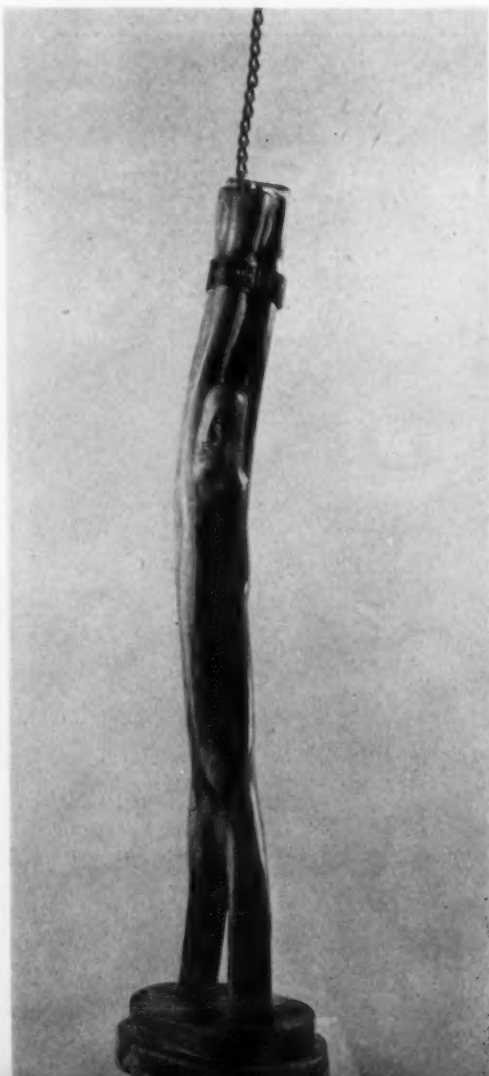
But the same set of circumstances that has made some British and French painters elegant triflers, trussing up the corpse of civilization in a Mardi Gras costume, has made American painters thoughtful if unto despair. They have not lost their tangy interest in the *mores*, which, after all,

is the precondition to any masterly work in genre.

These American painters know what their subject imports. Aaron Bohrod, for instance, knows that pathetic part of Chicago, not more than five minutes by elevated railway from the Loop, where the wooden tenements are paintless and crackling

PEAR WOOD "KULTUR" BY GOODELMAN

EXHIBITED AT THE WHITNEY MUSEUM



down in ruins. Possibly that is why he sets them, in *Late Afternoon*, low down in the beautiful landscape he paints of them, as though ashamed to show you the whole terrible truth. Or with Louis Guglielmi, another aspect of the tenements dawns upon us in his canvas of that name, where a composition as emptied of human content as would be a painting by one of "The Immaculates" shows us a brave and artistically arranged cluster of tenements. The lowly annals of the poor could hardly be better conveyed, without, that is, portraying their actual suffering. Francis Criss contributes a typical "immaculate" work, *Let's Take This Calmly*, which looks like a tightly packed arrangement of child's building blocks, though most likely it is but 13th St. and Avenue A seen through a temperament!

The conditions of the poor today are such as to excite prayer, and two paintings at the Whitney, John de Martelly's *"Give Us This Day"* and Arnold Blanch's *"Take Me to the Promised Land"* have these deeper notes. Indeed, as we go descending deeper into deficits and unemployment, there is bound to come a revaluation of the decency and the efficacy of prayer. The poor, who know what life is all about, know how to pray; the rich, unless they are trained to it, don't. Hence, that the poor are shown by painters as beginning to pray—they probably have never down the ages ceased—is a good sign of the renaissance of faith.

Less edifying is Paul Cadmus' *"Hinky Dinky Parley Voo."* Unlike Saroyan's drama, *Time of Your Life*, this work does not make barflies winsome. Yet it is slated, I am sure, with its insistence upon unattractive detail, to be widely reproduced in the national press and will probably turn out to be the Picture of the Year. I wouldn't want to have it around, but that is no reason for denying its cleverness.

Cleverness of a much more sardonic and
(Continued on page 18)

New Exhibitions of the Week

MODIGLIANI'S MOMENTS AS A PORTRAITIST

TWELVE portraits by Modigliani, the offering at the Valentine Gallery, do not infuse this observer with greater love for this painter who had his moments, but not frequently. Cézanne gone to seed in a field of elongated, stalkish forms is what Modigliani is. He had one of his moments in the Chester Dale Collection's *Lunia Czechowska*, which is on display, a portrait of attractive *contraposto*, old gold color, and Duchamp-like forms. He had another moment in the *Jean Cocteau*, which has a French, utterly trademarked face that is as unmistakably in the Clouet tradition as a modernist can be.

Elsewhere Modigliani's moments grow less. The Pinocchio-like noses, purposely turned with one nostril in a different plane from the other—something that Ralph Earl at the outset did, but not purposely—become an annoying because unpenetrating stylism. The marionette-like bodies enforce Modigliani's conception of form and design, but after a while also join hands with the forces that draw this art away from true portraiture into an attenuated and apparently slipshod pose.

J. W. L.

HARMONIES BY STRAVINSKY THE YOUNGER

THEODORE STRAVINSKY'S portrait in gouache of his famous father is an excellent example of the neat and careful way that he paints, and that is not to imply that his work lacks imagination. But his image is clear and his paint is cleanly applied, so that all of his effects are definite. He achieves color harmonies in several still-life studies which are delightful, especially in *La cruche blanche*, but all of the paintings of fruit and shells and scarves are pleasing in their combinations of rather subdued tones, in the exhibition at the Perls Galleries.

Several small gouaches of clowns divulge a sense of humor, but the lady lion tamer with her wild animals is described as far the deadlier beast of prey. Stravinsky has painted a number of figures with huge bears as well as this gem, and in the others the rather sentimental expression of the women's faces is curiously contrasted with the furry coats of the beasts. This is a painter who looks milder at first glance than he turns out to be. One is not bowled over by any *Firebird*, but Stravinsky *fits* knows how to paint, and one feels that he hits the mark which he sets for himself, time after time. His works are to go from here to Hollywood.

J. L.

BLACK AND WHITE ANNUAL BY A GALLERY GROUP

THE annual exhibition of black and white work at the Grant Studios contains a number of interesting prints by some of the artists who regularly exhibit at this gallery. Hanging side by side, Helen Coit's studies of trees are effective with Malcolm Cameron's pencil drawings of the forms of mountains. An encounter with Anne Steele Marsh's breezy style is always exhilarating and she is showing here a street scene which has a lilt in the line of its wobbly buildings. Judith Quat shows nice feeling in her etching of a mother and child called *At the Clinic*, and Elizabeth Erlanger's charcoal drawing called *Unsuccessful Man* is eloquent of discouragement in the worn hat, coat and umbrella which hang together on a hook.

An ability to seize the colloquial is evident in the work of Regina Farrelly and Clarence Bolton, both of whom select the telling detail of a scene and emphasize it with humor and good taste. Mary Coles' wash drawings are effective if sketchy, and the most interesting group in the show is by Dorothy Feigin whose dark, sooty, blacks are finely developed in the arch of a bridge as it curves above a river boat, and in the figures of Salvation Army lassies as they stand in a group on the street.

J. L.

nervousness and passion of this artist is the *Hidden Falls*, a mountainscape which is hung in an unfortunately almost hidden place. If this were given a place of prominence, one is fairly sure it could walk away with the honors of the show.

Of the figure pieces, some, like *Lincoln and His People*, are too cluttered with figures. The nervousness of Daniel's brush makes all of them brisk. The best is undoubtedly *Who Can Throw Stones?* which is forceful and succeeds in putting across its moral.

J. W. L.



EXHIBITED AT THE VALENTINE GALLERY

CLOUET TRADITION MODERNIZED IN MODIGLIANI'S "PORTRAIT OF JEAN COCTEAU"

FIRST SHOW OF PAINTINGS BY LEWIS DANIEL

PASSION in painting is one thing, nervousness is another. Lewis Daniel, exhibiting his oils in his first one man show in New York at the Associated American Artists, has some passion, but more nervousness. His landscapes and story-telling figure pieces are briskly and swiftly painted and where the pace is harmonious, as in *Boar's Head*, *Monbegan Island*, which shows the sea pouring up underneath a cliff boulder that doesn't nourish even a stunted tree, he is at his best. Other landscapes, like the *Peterborough Garden*, have clouds that we don't care for. Perhaps the most successful landscape in fusing the

SOME IMAGES AT THE NON-OBJECTIVE SHRINE

PART of the interest in the exhibition of work by three non-objective artists at the Guggenheim Galleries lies in the fact that they represent contrasting styles. Most novel are the patterns of I. Rice Pereira, whose combinations of rectangular areas of color are enriched by the fact that the surfaces have the variety and roughness of a handful of samples of very good tweed, which they actually resemble. Occasionally the artist introduces planes of white, but her work is marked throughout by the closely knit patterns she constructs, decorative rather than emotional.

Balcomb Greene repeats one motive with some

variation, his color rather subdued, the pattern always fairly simple. Gertrude Greene's constructions are of wood, and with the superimposition of one element upon another they have somewhat the interest of block building. The shapes themselves do not seem particularly imaginative. It is in their combinations that Mrs. Greene intrigues one's interest, and the series of cut-outs entirely, as it multiplies, takes shapes which are pleasing aside from the considerations of their color combinations.

J. L.

A JAMES WHO PAINTS LIKE A PHILOSOPHER

A FEW years ago when the Metropolitan bought the head of a negro by Alexander James, a small oil bust so incisive as to make many acceptable, run-of-the-mine portraits look sick, we were pressed to discover something more about this artist whose distinction marks him out from the crowd. Alexander James is the son of William James, Harvard's celebrated philosopher and psychologist. Like father, like son, is in several senses true in this case. William wanted to be a painter, studied (as is recorded by Henry) under Hunt and LaFarge at Newport, always had (as Santayana records) the artist's love in dress of such patches of color as a bright tie, and ended up by being a great psychologist.

Alexander, too, is a psychologist *malgré lui*. It is such penetration that makes his art magnificent and important portraiture. You will note that he never makes eyes preternaturally bright; in fact, that he doesn't mind running his knife or his finger-nail over the iris to tone it down. How this would have surprised Eakins and Stuart, two portraitists the eyes of whose sitters have, if anything, too full a value! Yet Alexander James by understatement arrives at an admirable rightness and the eyes never surrender, with him, their glowing quality. James is so much interested in the face that he never imbrutes it and as emphatically never does he depend on attractive gewgaws of dress, uniforms, jewelry, badges or other decorations to sweeten the dish. The heads are built up strongly, as you would expect from a pupil of Abbot Thayer, and expect even more from one who had studied under the late Denman Ross. Whether James did the latter or no, his heads evidence a planing that would have pleased Ross. Often to vary the ruddy appearance of hair or complexion, this painter will use a note of turquoise which gives a light grace-note to the sincere, probed expression of the face.

In *Roman Holiday*, James has shown himself able to limn a character from another class, but he has achieved his characterization showing the joyousness of a subject by Hals.

A popular magazine recently showed the numbers and types of active portraitists one could have do one's likeness in America. It illustrated an Alexander James, but, except to the cognoscenti, James is unknown. Yet here is a psychological portraitist to the manner born, whose works, combining a certain amount of shading and grace-notes with finger nail and knife with their paint quality, make three quarters of his modern compatriots look thin and fumbling.

J. W. L.

MOYER'S PORTRAITS; VAN LOON'S SKETCHES

ROBERT BRUCE MOYER, whose oils are hanging at the Ferargil Galleries, gives promise as a portraitist. His *Faye Swengel* brings out his best qualities, delicacy of observation and grace of pose. At present he is weak in color, as in the *French Hat*, which is too, too blue. *Enigma*, in a more modernistic vein, is better both as to design and color. The landscapes do not leave their mark so readily, except *Pennsylvania Dutch Barnyard*, which is treated with the windy assurance of John Sloan. Moyer at present is experi-



EXHIBITED AT THE WALKER GALLERIES

ALEXANDER JAMES: "HEAD OF MICKY"

menting, as in some half-sectioned nudes in gouache of the Souverbie order. The finest things are three lightly painted heads on panels, in each one of which the artist has molded the region of cheek, forehead, and hands with his own finger, giving the head a warmth and actual smoothness otherwise difficult to reach. These portraits should not be underrated by Moyer any more than by the observer. The artist may find his true fulfillment and reward in them. It is amazing how long a painter will experiment before finding his true style—which is sometimes, as here, right under his nose.

Decorative illustrative drawings in color by Henrik Willem Van Loon are in the front gallery. They are of Scandinavia (to illustrate a volume on the life of Bellman) and of Lapland—Van Loon recently visited both countries. Hence, they are timely now, with an instigator of an unde-



EXHIBITED AT THE PIERRE MATISSE GALLERY

"THE SOB": DUCO PANEL BY SIQUEIROS

clared war who has a heart big with charity for all the little people of the world threatening to march in on these little people. Mr. Van Loon, in one of his most pleasing designs, shows an army about to attack a turreted beet-colored castle against a green sky. The serried upheld spears of the attacking troops make a delicately filligreed fence against the bold bastions presented by the castle. Mr. Van Loon, who has profitably gone to school with Rembrandt's prints, not to say Marin's prints and watercolors, knows how to balance tiny forms against great. His drawing is pointed and refined and his washes are good and better than his color, but in the last analysis it is his knowledge of broad contrasts that carries him through.

J. W. L.

SIQUEIROS' AIR BRUSHED PICTURES IN DUCO

SIQUEIROS at the Pierre Matisse Gallery exhibits paintings which he has composed in Duco paint with an air-brush, or, if you prefer the service station's word for it, a blow gun. Siqueiros worked in this medium some years ago and for several reasons. One was that by using Duco and an inexpensive ground like panel or paper he was bringing painting within reach of the worker and not making it seem *recherché*. Pierre Matisse has the delightful fancy of what John Kane's paintings would have been like had that artist used Duco and a blow gun: they would certainly be more numerous and less archaic. Possibly Kane might then not have made his name.

As for Siqueiros, whose other reason for using gun and Duco is the strength of design and color which they impart, his own painting has been immeasurably fortified by them at the moment. We have learned that these colors, although weather-withstanding as to surface, unfortunately lose their happy relationship one to the other with the passing of time. They are darkling colors now, in this show, and nowhere better manifest their value than in *Indian Women*, whose heads are swathed, one to the left in green, the middle one in red, and the right in yellow.

But design gives the might to Siqueiros' art. He sees large, as in *Sleep* and *The Sob*, where knuckles, veins, and pointed, dart-like, elbows tell the story. The *Self-Portrait*, appearing like the detail of a fresco, is mere cheek, eye, and dilated nostril, all, like the hands in *The Shell*, twice life-size.

The Duco paints on paper are memorable, as the *Fire*, whose smoke forms into the shape of a crowned death's head, and as in *Magney*, whose arrangement makes you think of the cactus deserts in Eisenstein's *Thunder Over Mexico*.

J. W. L.

NORMAN'S WHITE STUDIES AND A NEO-SURREALIST

A MORE than ordinarily illuminating and pungent catalogue foreword by the painter himself introduces us at the Julian Levy Gallery to what one would at first blush think the primitive watercolors of Charles Norman. They seem primly anemic and gauche drawn until one realizes that many, in which a white radiance is noticeable, are not watercolors at all, but oils, or "Chinese whites," on colored paper. That is where the catalogue foreword comes in. Paraphrasing Buffon, in the art of watercolor, Charles Norman says "*le style, c'est le papier*." Thus, he uses plenty of prepared colored paper, like the scrambled-eggs yellow one which forms the background for *Cabinet and Flowers*, where the objects, pitchers, pots, that are painted in the cabinet are done in a thick white impasto.

In *Fireplace with Flowers*, we have a study in matt white, save for the jar of flowers on the mantel, almost each individual in which is brought out in high relief by a tiny-scale impasto that

(Continued on page 16)

The SPLENDOR of the C. J. RYAN Collection

QUALITATIVELY one of the most significant groups of old masters' prints and antique objects of art to enter the auction room within the last five years, the entire collection of the late Clendenin J. Ryan will be dispersed at the Parke-Bernet Galleries this month; the engravings and etchings on the evenings of January 17 and 18, paintings on the evening of January 19, and decorative art on the afternoons of January 19 and 20, all following exhibition from January 14. Mr. Ryan, following in the footsteps of his late father, Thomas Fortune Ryan, was an astute and adventurous collector in that his interests were wide and that he gratified them with



RYAN SALE: PARKE-BERNET GALLERIES

A VENETIAN BRONZE STATUETTE OF "ST. SEBASTIAN" BY A. VITTORIA

purchases, during recent years, of an extraordinarily high and uniform level of quality. Both as to authorship and condition, it is safe to say, the collection is praiseworthy to a degree rarely encountered in the saleroom.

Among the engravings and etchings are some of the finest examples extant by the old masters, and as a whole this is the most important print collection ever offered for public sale in this country. Six masters, only, are represented: Martin Schongauer and Albrecht Dürer, Sir Anthony van Dyck, Rembrandt van Rijn, Charles Meryon, and Anders Zorn. There are thirty-six Gothic and Renaissance paintings, British eighteenth century por-



RYAN SALE: PARKE-BERNET GALLERIES

AN UNUSUALLY FINE PROOF OF "THE THREE TREES" SIGNED BY REMBRANDT, 1643

traits and sporting paintings. Three of them were on loan at the New York World's Fair in the Masterpieces of Art exhibition: the superlative early fifteenth century portrait of *Michelle de France, Wife of Philip the Good, Duke of Burgundy* by a Master of the Burgundian School and two great paintings by Giovanni Battista Tiepolo, the dramatic Venetian master of the eighteenth century, namely the brilliantly lighted *Crucifixion* and *The Procession to Calvary*.

The North Italian school of Renaissance painting is magnificently represented with the powerful

Portrait of a Man signed by Filippo Mazzola, originating from the collection of Prince Doria Pamphili-Landi, Rome; and the exquisite *Portrait of a Young Lady* by Andrea Solario (illustrated on the frontispiece of this issue). The genius of the British portraitists Romney, Raeburn, Lawrence, and Hoppner is superbly demonstrated in the following celebrated works: Lawrence's brilliant waist-length portrait, *King George IV*, which the artist himself modestly considered as perhaps his sovereign's most successful

(Continued on page 17)



RYAN SALE: PARKE-BERNET GALLERIES

A FAMOUS "CRUCIFIXION" BY G. B. TIEPOLO, FORMERLY IN THE WEBER COLLECTION

Chicago International of Woodcuts & Lithographs

BY MARIE SWIFT

WHEN one considers the fact that the Seventh International Exhibition of Lithography and Wood-Engraving, at the Art Institute of Chicago, was assembled, for the most part, during the months of the outbreak of the war, the achievement at this time is particularly gratifying. Notwithstanding the fact that there are a few notable absences from France, Germany, Czechoslovakia and Poland, in particular, the exhibition gives a truly international survey of contemporary work.

The largest foreign entry comes from England, and is even larger and more varied than in former years. There are altogether forty prints, and the majority of them indicate a maintenance of the same quality of fine craftsmanship and sound artistic taste which has for many years been associated with the British artists. Clare Leighton's wood-engraving, *Chair Bodgers* (winner of the Second Prize), is an outstanding example of a profound feeling for composition coupled with a fine understanding of the possibilities of the medium.

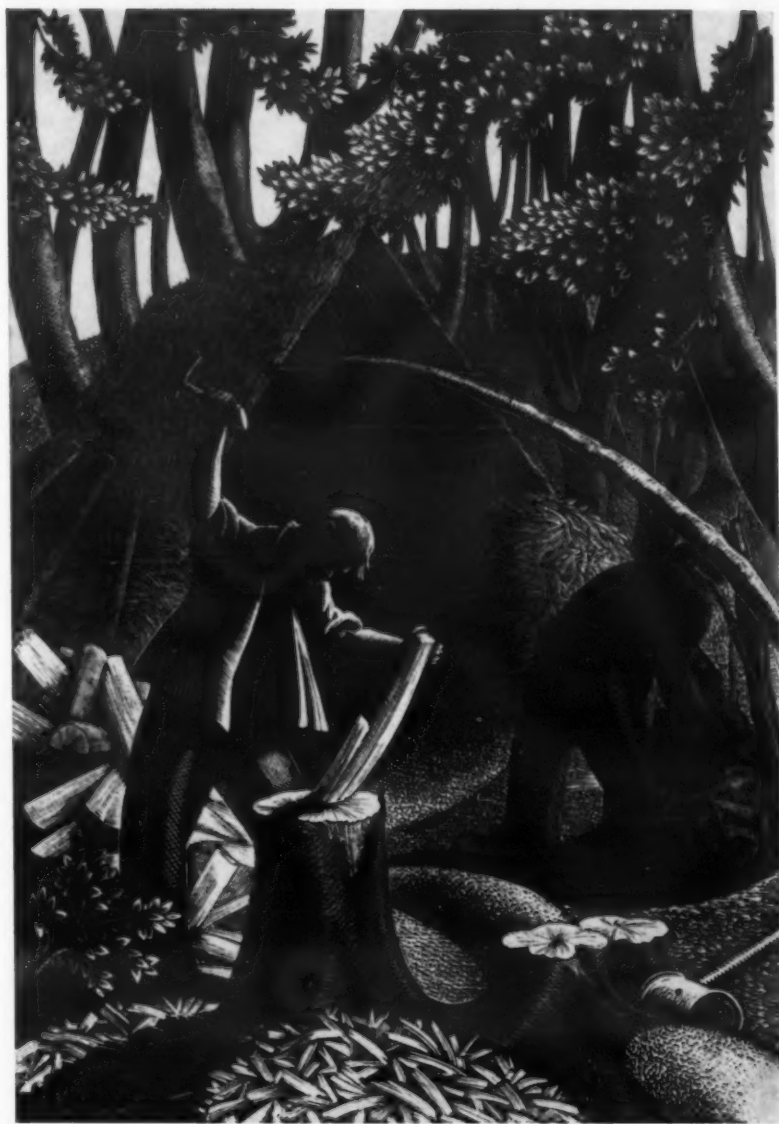
From Belgium there are seven prints, all from wood blocks. Most of these evince those qualities of sensitive, restrained lyricism characteristic of the Belgians, and epitomized in the two prints by Victor Stuyvaert. *The Raising of Lazarus* by Victor Delhez tends toward a rather classical treatment of the subject: the several figures on a relatively large block, are finely modeled, and their grouping between a light background and an extremely dark foreground achieves quite a striking effect in three-dimensional composition.

The effect of the war is felt most keenly in the entry from France which consists of only five prints, by Jacques Boullaire, Marie Laurencin, and A. Marius Martin. Each one represents, however, a distinct and individual form of graphic expression, and, as a whole, the group gives a panoramic view, even though a rather sketchy one, of the French contributions.

Germany has eight prints. Here again there is shown a great diversity in



EXHIBITED AT THE ART INSTITUTE OF CHICAGO
OSCAR VAN YOUNG'S LITHOGRAPH COMMENT: "LAUNDRESSES"



EXHIBITED AT THE ART INSTITUTE OF CHICAGO
"CHAIR BODGERS," CLARE LEIGHTON'S 2ND PRIZE WOODCUT

the manner of expression. The group includes, for instance, the two sets of illustrations by Hans Pape, with their definite patterns and careful workmanship executed on a small scale, and in contrast, the strikingly bold conception and treatment of *Fighting Horses* by Hans Jaeger.

The Mexican entry, seven prints, shows, on the other hand, a great unity in feeling and mode of expression. It is true in other foreign groups that one may feel throughout a certain national character giving to all a common denominator, although the immediate qualities of the individual prints are widely divergent. But in the Mexican prints this national character would seem heightened until it has reached the unity of a school, the keynote of which could be found in the ascending influence of the works of Orozco.

Quite notable is the lack of deeply religious prints, prints of great social feeling, or subjects dealing particularly with the horrors of war and its aftermaths. *Via Dolorosa* by Sybil Andrews of Great Britain strikes one particularly by its rhythmical pattern, simplified, almost abstract conception, and strong coloring, much more than as an expression of the great emotional content of the event. The *Crucifixion* and *Mocking of Christ* by Italian Valerio Frascchetti are rather cold, unemotional studies of figure groups in action, where the significance of the action gives way to an interest in the composition of the scene. Missing this year are the stirring, dramatic lithographs of Kaethe Kollwitz, and the religious fervor of Gollan, Howorkowa, and Chize. One might contend, among the foreign prints, that this was due to an enforced or even voluntary censorship, under the circumstances, but it is equally to be noted, in a sense, in the American entry. Here there are fewer strikes, men on relief, breadlines, and so on, than a prophecy based on the previous Sixth International would have indicated. The increasing facility of lithography and wood-engraving as vehicles for the dissemination of emotions and ideas would seem to have given way to an elaboration of the possibilities of the media themselves. Where the interest seems to have been chiefly with the idea to be expressed, and concerned with the medium only in its flexibility in grasping the passing experience, it would now seem to lie in the virtuosity of the medium whatever the subject matter.

The American entry is marked, therefore, by many different and widely divergent methods of portrayal and treatment of a generally similar subject matter. Lithography continues to be the more favored medium. Within its scope are to be found such contrasts as *M. Jones at Saugatuck* by David M. Landis, or *From High Air to Low* by Charles Keller, which share a forceful and rather expressionistic method of treatment, and the smooth, almost surrealistic quality attained by the First Prize-winning *Rendezvous in a Landscape* by Federico Castellon.

(Continued on page 16)

ART THROUGHOUT AMERICA

BOSTON: ROUNDING OUT A MUSEUM'S COLLECTION

CERTAIN new accessions of the Boston Museum of Fine Arts are particularly interesting in view of the Museum's policy of complementing its excellent collections in specialized fields with an adequate and well balanced representation of all schools of European and American painting. They include a masterly small landscape by Jacob van Ruisdael, a spirited sketch attributed to Goya, two paintings of the Neapolitan school which has not heretofore been illustrated in the collection, and an excellent example of the work of the late nineteenth century American, William M. Harnett, for whose meticulous still-lives there has been such a recent vogue. In addition there are a recent Charles Burchfield, an early Arthur B. Davies work, one of Monet's best renderings of *Les Nymphéas* and

pool of his garden at Giverny which he treated under various atmospheric conditions in his study of the results of changes of light on a given subject.

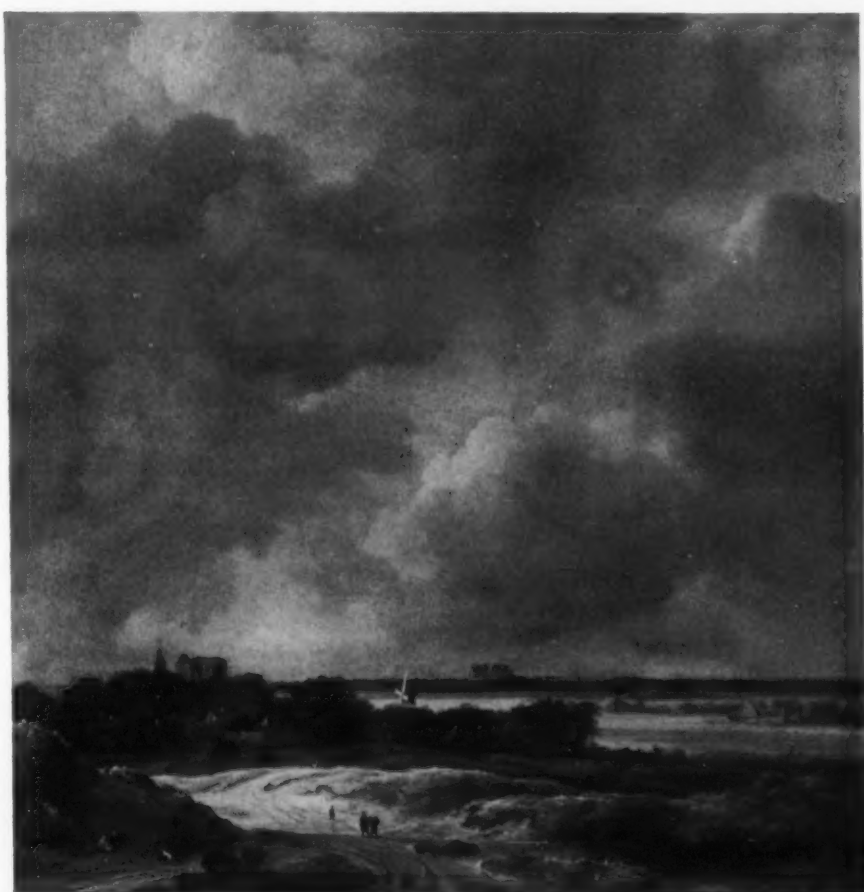
Once a part of the Havemeyer Collection, the Goya sketch, *Portrait of a Man on Horseback*, is, according to W. G. Constable, the Museum's Curator of Paintings, connected in motif and in handling with the group of pictures painted by the artist during the Peninsular War. Perhaps a sketch for an equestrian portrait which was never executed, it shows a general and his mount indicated with a few broad strokes and masses of rich dark tones, dynamically placed against the glowing red of cannon fire in the background.

The two works by the Neapolitan seventeenth century Caravaggist, Antonio Amorosi, were the gift of Mrs. William G. Nickerson in whose family the paintings have been since they were purchased in Florence in 1848. Formerly they were attributed to Herrera, but, on the basis of a paint-

classes, and the interesting present results of one such attempt are currently seen at the Philadelphia Museum of Art in an exhibition of work by students of the Division of Education's current thirteen weeks' course designed to impart the fundamentals to children between the ages of ten and fifteen.

It may be that not only are artists of the next decades first revealing their talents here, but museum directors and exhibition judges are being trained as well, for every detail of the exhibition—from the selection of the objects shown to the manner of their display—has been worked out by the children themselves.

Watercolors in the usual bright tones and bold patterns conceived by very young artists, and clay sculptures remarkable for their freedom of pattern and solidity, are shown together with products of graphic arts and textile weaving. All of the work was executed in the workshop which is a part of the Children's Classes.



RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON

AIR AND PATTERN IN HOLLAND AND NEW YORK: J. VAN RUISDAEL'S "LANDSCAPE" (LEFT); BURCHFIELD'S "IN MAY" (RIGHT)

a portrait by Margaret Carpenter, a follower of Sir Thomas Lawrence.

Contrasting with the more personalized treatments of landscape in the paintings by Burchfield, Monet and Davies, the Ruisdael—formerly in the Leuchtenberg Collection at St. Petersburg—is one of a score of similar views from the neighborhood of Haarlem which reveals the objectivity of the Dutch seventeenth century combined with an ability to create an ordered composition rich in a delicate and subtle diffusion of light. In the Burchfield watercolor *In May*, which is at once witty and thoughtful, the hills of western New York State are depicted in a formal pattern. The Davies *Valley of the Jonathan*, an oil painted in 1908 and formerly in the collection of Mrs. Cornelius J. Sullivan, the tones are rich and deep, and the slow rhythmic movement of the forms is suggestive of the fully developed romantic mood of the later Davies style.

A gift of Mr. Edward Jackson Holmes, President of the Museum, Monet's canvas is one of the long series of paintings of water lilies in the

ing by Amorosi in the Cecconi Collection in Florence, the attribution has been changed and Mr. Constable has suggested that the work in Florence may even belong to the same series as the two new Boston paintings.

The group is completed by Margaret Carpenter's portrait of Sir Charles William Doyle—an unquestionably authenticated canvas which shows the ability of this pupil of Lawrence to combine the elegance of her master's approach with a richer handling of paint which descends from the tradition of Reynolds—and by the typical William Harnett, *Old Cupboard Door*, dated 1892.

PHILADELPHIA: WORK BY CHILDREN AT MUSEUM

MANY museums are, in addition to presenting educational exhibitions and instructive lecture series to their visitors, training the museum audiences of the future in children's

WELLESLEY: A. LESZNAI'S PAINTING & EMBROIDERY

ANNA LESZNAI, a sort of modern Hungarian Bruegel who combines with a hearty love of peasant themes in brilliant color a sophisticated wit and a highly developed sense of compositional order in their depiction, has recently exhibited her paintings and embroideries at the Farnsworth Art Museum at Wellesley College where she is now teaching.

Well known in Europe, this artist's work has frequently been seen in exhibitions in London, Paris, Moscow and Budapest. Born in a small Slovakian village, she studied in Paris and lived for years in Vienna before returning to her native Hungary where she founded and directed an organization for the distribution of peasant needlework, a medium which she herself employs with great ability and cleverness.

Her early paintings in tempera, gouache and watercolor have all of the gaiety of the early

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Chauve-Souris decorations with clear-cut figures of rhythmically conceived humans and animals placed against the fairy-tale background of an undulating landscape full of surprises of content and color combination. In her recent work, the same themes are treated in a broader and more impressionistic way.

NEW YORK: EDMUND C. BABCOCK, DEALER IN AMERICAN ART, DIES

AFTER a short illness, Edmund C. Babcock, owner of the Babcock Art Gallery in New York City, died on January 3, at the age of sixty-two. For many years well known as a dealer in American paintings, he had, since 1917, been sole owner of the firm—first founded by John Snedecor in 1852—which bears his name. Many important paintings have entered museum and private collections through the Babcock Gallery which featured the work of Homer, Ryder and Eakins as well as that of younger artists native to this country. The Gallery will continue to operate under the direction of Carmine Dalesio who has been associated with it since 1902.

Art Education Throughout America

BALTIMORE: Clare Leighton one of the leading makers of woodcuts, and Robert Laurent, the distinguished French-American sculptor, have been engaged to give criticisms to the Goucher College workshop groups which were installed in response to student appeals.

NEW YORK: Beginning February 10, New York University will sponsor, as part of its adult education program, a series of tours to the studios of prominent artists and to workshops in which the industrial and commercial applications of art can be observed. Visits to a number of commercial art galleries will also be arranged when an opportunity will be given to the group to interview artists whose works are being exhibited.

OKLAND: During its 1940 Spring Term, the California College of Arts and Crafts will offer a comprehensive curriculum designed to prepare its students for professional careers in the field of arts and crafts.

NEW YORK: The American School of Design is conducting a course intended to bring out the artistic potentialities of children. Held on Saturday mornings, the course will be supervised by Miss Heidi Lenssen.

BEAUFORT: In the South Carolina resort Sidney Laufman is offering courses of individual instruction and criticism to students in landscape painting in a location which is particularly well suited to this type of painting.

Chicago International of Woodcuts

(Continued from page 14)

The woodcuts and wood-engravings as a group tend toward a greater refinement and a greater development in the beauty of the working out of the block itself. This is felt at its height in the work of Thomas Nason, *Pennsylvania Landscape*, in which is portrayed an exquisitely idyllic presentation of the pastoral scene. Fritz Eichenberg's three prints are a fine example of the poetical possibilities of line. Paul Landacre in the print, *Counterpoint*, uses the medium to illustrate the purely visual harmony obtainable by a juxtaposition of the curves and planes of the female figure. These examples and many others serve to demonstrate the well nigh infinite number of individual expressions possible in both media.

Throughout the exhibition there is also an increasing inclination toward the use of color, and chiaroscuro. Particularly interesting among these is a print, *Sheepfold* by Janina Konarska of Poland which, with its two blocks, one black and the other yellow, is remarkable in the achievement of an effect of sculptural relief, not to mention the rhythmical flow of line.

New Exhibitions of the Week

(Continued from page 12)

seems made of rubber sponge. The *Still-Life with Oranges* is again against an egg-yellow background, the painter apparently so loving this composition that he repeats it framed as a picture on the wall of another of his interiors. We like most of these papers and feel that this artist has a valuable, because valuably bizarre, way of looking at things.

In the larger room at the Levy Gallery are the oils of Marshall Glasier. Though they are oils and more numerous than the items in the Norman show, they seem to us less important. Here we have a Surrealist under wraps. Perhaps like the groundhog he will soon come out and see his shadow. There are times when he already sees it, as in *The Rat*, behind which dying rodent are, in front of a parked car, the catalytic remains of a bumped-off gangster; and as in *Dead Bird*, behind whose body a soldier parachutes to perilous safety from a wild balloon.

But for much of the show these canvases sing of old trees with birds in them, far cities in which the Capitol dome of Minneapolis is ever on the horizon, and old men reading—in one case a bespectacled heron is standing in attendance at an oldster's elbow. Once, on a cliff, the form of the terrain is

drawn in the shape of a great lizard mouth and, in *Escape from the City*, there is a little parody or homily on General Sherman and war. Indeed, Marshall Glasier's biographical note warns us that he is most concerned with the theory that American civilization, being disrupted in the era of carpet-baggers, must return *mais c'est impossible*—to that earlier period and develop therefrom again in order "to restore our artistic continuity."

ROUNDOABOUT THE GALLERIES: TWO NEW EXHIBITIONS

KARIN LEYDEN is having her second one man show in New York now at the Nierendorff Galleries. She is one of those versatile artists who can work in almost any medium, tempera, oil, glass, and silver-point, and she draws with brilliance. Her portraits of Italian types, peasants from Calabria and Capri, are admirably done. If one can visualize Picasso's blue period with firmer and more photographic draughtsmanship, one has an inkling of what Mrs. Leyden accomplishes.

WARD EGGLESTON is exhibiting paintings by Jerome De Witt in the second show at his new galleries. Work by this artist has not been seen in New York for several years in a one man show. That his range is considerable may be seen in the thoughtfully painted nude, several flower pieces of brilliant color, and a small street scene called *Church*, reminiscent of Utrillo in its feeling for the buildings of a small town. There is also a painting of the sea called *Spring at the Shore* which combines with an ease of handling of the problems of perspective an interesting angle as its starting point. The eye follows the artist's composition from a high room in a hotel, looking down on an empty beach, and out across the water to a far off horizon, so that a sense of space is delightfully suggested.

The Splendor of the C. J. Ryan Collection

(Continued from page 13)

resemblances; Romney's charming likeness of the youthful *Miss Catherine Chichester*; Hoppner's elegant portrait of *Lady Frances Wyndham*, who became Lady Burrell; and Raeburn's dignified portraits of *Dr. Alexander Lindsay of Pinkieburn*, highly regarded for his skill and courage in the practice of his profession, and of *Francis Horner, M.P.*

One of the most sparkling of the paintings in the whole group is Beechey's *King George III Reviewing the Prince of Wales' Regiment*, a smaller version of the famous Hampton Court painting for which Beechey was knighted; the present painting, done at the command of the King of Prussia, derives from the Imperial German collection and was purchased from the ex-Kaiser's wife, formerly Princess Hermine of Reuss. Other Gothic and Renaissance paintings are: two portraits by Bartholomaeus Bruyn the Elder; one by Ambrosius Benson; one by Lucas Cranach; one by Jacopo da Pontormo and one of the very young Isabella of Austria, wife of Christian II of Denmark who was known as the Nero of the North, painted by Jan Grossaert. Another work by Gossaert is the *Virgin and Child Enthroned with Angels*, similar to the Malvagna triptych at Palermo. Four saintly subjects by Bartholomaeo di Giovanni and *The Mass of St. Gregory*, a subject extremely rare in Italian art, by Andrea di Niccolo of Siena, are also included.

The British sporting paintings form a splendid group and include *Richard William Penn, 1st Earl Howe, on a Bay Hunter* by John E. Ferneley; by Ferneley, too, a pair of foxhunting scenes of the Quorn Hunt; a set of four foxhunting scenes by John N. Sartorius and a pair by Dean Wolstenholme, the Elder.

Another highlight of the sale is the set of twelve Limoges painted enamel plaques of the *Passion* by the celebrated Nardon Penicaud, who lived from about 1470 to 1542-3. Penicaud executed these enamels after the engravings by Martin Schongauer (of which a splendid set is included among the prints in the sale), and they have been at various times in the collection of King Ferdinand II of Portugal and of Thomas Fortune Ryan of New York. The *Ryan Rape of the Sabines* bronze by Giovanni da Bologna, a work considered throughout the ages to be one of the outstanding Renaissance sculptures, is especially notable for the fact that this example is believed to be the only one of the bronze replicas which has, like the original marble in the Loggia dei Lanzi in Florence, the bas relief upon the plinth. The other Renaissance bronzes of the sale include the notable *Youth Standing* or *St. Sebastian* by Alessandro Vittoria.

Among the superb group of engravings and etchings are works by Schongauer, rarely seen and little known; there are included *Christ on the Cross* in three versions, a superb early proof of *St. James the Greater Overcoming the Saracens*, *St. John on the Island of Patmos*, *St. Sebastian*, *Christ Crowning His Mother*, and the complete *Great Passion* set. Dürer is represented with an impressive group of fifty-nine engravings, including beautiful proofs in perfect condition of such masterpieces as *Adam and Eve* in the first state of the finished plate, with its remarkable variety of textures, and of the extremely rare *Nativity*, also a superb series of the twenty woodcuts of the "small" *Life of the Virgin*.

The presence of a complete set of Van Dyck's etched portraits is one of the special features of the collection. Many, including the superb self-portrait, are first states before the plates were elaborated by other artists and are, therefore, of utmost rarity; most of them are from the Sir Peter Lely collec-

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tion. The Rembrandt etchings of the collection form a magnificent group. There are included ten of the famous Rembrandt landscapes and such masterpieces of portraiture as the self-portraits *Leaning on a Stone-Sill* and *Drawing by an Open Window*, a series in all the six states of the *Clement de Jonghe*, also the splendid *Jan Lutma, Goldsmith* and the burgomaster *Jan Sylvius*. The Biblical subjects are headed by a beautiful rich proof of the famous *Christ with the Sick around Him, Receiving Little Children* known as the *Hundred Guilder Print*, a superb proof, rare particularly for its high quality, of *Christ Preaching*, so notable for its drawing of human character, and an extremely desirable proof of Rembrandt's remarkable interpretation of the Crucifixion known as *The Three Crosses*.

The select group of the prints of Paris by Meryon, the poet-etcher, whose work "dazzled" Victor Hugo and of whom Frederick Keppel has said that "he made stone walls eloquent," includes the first state of seven of *Le Petit Pont*, the artist's first great plate. By the celebrated Swedish painter and etcher Anders Zorn are choice examples such as his famous *Zorn and his Wife*.

The library formed by Mr. Ryan, notable for its sporting books, racing records, G. B. Shaw material and other English literature, will be dispersed.

Living Artists Design on Glass

(Continued from page 8)

traditional ideas. But Georgia O'Keeffe and several others have produced far more original solutions with the same problem to solve.

At any rate this is an exhibition of high achievement and great originality. It is accompanied by a catalogue with excellent forewords by Sam Lewisohn, Frank Jewett Mather and John Gates, whose idea the whole enterprise was. One can only hope that artists joining their talents with those of artisans will result in much more of this type of product, and one which will come within the range of the mass of people without losing its real excellence.

Mostra di Magnasco

(Continued from page 9)

examples. And the final phase is the fulminating impressionism, anticipating Guardi and Goya, not to speak of Monet and Monticelli, of the brilliant, monumental pair lent by Mr. Kress, *Christ Calling St. Peter* and the *Baptism of Christ*.

Chronology aside, however, one can extract considerable pleasure from this broad and, so far as I have seen, best view of a lesser master who may occasionally blast but never bores. In him "an atmosphere of perpetual motion exists," as Winifred Muller evocatively wrote in her foreword to the Springfield catalogue, "For a moment these figures are held in various occupations: again in an instant the long thin bodies will stir, move or genuflect, the arms will wave, the heads fall into other graceful attitudes, the hands flutter in beautiful gestures and the habits swish and swirl about. The objects in still-life, painted with an exquisite realism, glint in the vaporous light, a statue in a niche catches the same light and might move, a bat or even worse might well fly out toward the beholder." What a painter to suit an epoch fascinated by such amateurs as Faulkner and Dali!

The Whitney Annual: U. S. Barometer

(Continued from page 10)

thorough sort is that patent in Peter Blume's already much exhibited and discussed *Eternal City*. For sheer patient skill in painting, *cinquecento* Flemish in its painting and quality, this is the high mark of the exhibition. However, Jared French's *Washing the White Blood from Daniel Boone* shows good technique and a good use—six times—of the same model for the Indian. The composition derives too obviously from Piero della Francesca's *Trafalgar Square Baptism of Our Lord*.

For a personal preference, my two favorite oils are Henry Billings' majestic landscape *Deep Woods* and Manuel Tolegian's *Grape Harvest*. There is a batch of good circus paintings, Walt Kuhn's monumental *Trio* (reproduced on the cover), finely felt and thus successfully realized, Lucile Blanch's really comic *The Clown*, and John Carroll's magenta-outlined torsos for his *Trapeze Performers*, which has more virility, if never dispensing with his characteristic white, than most of his other compositions. One of the few real costume pieces is *Parson Weems' Fable*, the cheeriest Grant Wood for color that I know.

The watercolors are outstandingly good, with especial reference to the landscapes. Sad scenes in landscape art have always been as aptly handled as glad and with Burchfield's *Elm Tree After Rain*, Sheets' *Afterglow*, and Thomas Craig's emphatically lovely *Flooded Land*, there are no exceptions. The drama of trees—the compositional use of three trees in Donnelly's *Connecticut Hills* is marked—and the drama of the cow country, as in Saalburg's contribution, is felt by these artists. Do not miss Dohanov's "miracle," *Fall Paint Job*, nothing less than a gorgeous water hydrant with four newly painted chrome-yellow parts on a black body, long green grass, and, a-ground, some flaming autumn leaves.

Of the sculpture, the contributions by Warren Wheelock—*Washington at Valley Forge*, Jane Wasey—*The Children*, S. F. Bilotti—the Rodinesque portrait of *Aquina*, and Duncan Ferguson—*Cat Watching*, a Siamese in terracotta, are among the most affecting.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Hy Cohen: Paintings	Jan. 14-27
Ackermann, 50 E. 57.	Sporting Paintings	to Feb. 15
American Place, 509 Madison.	Marin: Paintings	to Jan. 27
Arden, 460 Park.	American Sculptors: Drawings	to Jan. 27
Argent, 42 W. 57.	E. Schein; E. Wharton: Paintings	Jan. 15-27
Artists', 33 W. 8.	Myron Lechay: Paintings	to Jan. 20
Associated American, 711 Fifth.	Lewis Daniel: Paintings	to Jan. 22
A.W.A., 353 W. 57.	Members' Group Show: Paintings	to Feb. 2
Babcock, 38 E. 57.	American XIX Century Paintings	to Feb. 1
Barbizon Plaza, 101 W. 58.	Walter Farnden: Paintings	Jan. 16-31
Bignou, 32 E. 57.	Matisse; Modigliani; Utrillo: Paintings	Jan. 15-Mar. 1
Bland, 45 E. 57.	American XIX Century Portraits	to Jan. 20
Bonestell, 106 E. 57.	Hura: Paintings, Sculpture	Jan. 15-31
Boyer, 69 E. 57.	Group Show: Paintings	to Feb. 1
Brooklyn Museum.	Eastman Johnson: Paintings	Jan. 18-Feb. 25
Buchholz, 32 E. 57.	Max Beckmann: Paintings	to Jan. 27
Carstairs, 11 E. 57.	Takal: Drawings	Jan. 15-27
Contemporary Arts, 38 W. 57.	Pellew; Bosa; Klonis: Paintings	Jan. 15-Feb. 3
Decorators, 745 Fifth.	Screen and Mural Exhibition	to Feb. 5
Downtown, 113 W. 13.	M. Siporin: Paintings	to Jan. 20
Durlacher, 11 E. 57.	Magnasco: Paintings	to Feb. 3
Durand-Ruel, 12 E. 57.	Eloise Egan: Paintings	Jan. 15-27
Eighth St., 30 E. 8.	Group Show: Paintings	Jan. 14-28
Eighth Street Playhouse, 52 W. 8.	G. Reddington: Paintings	to Jan. 20
Eggleston, 161 W. 57.	Jerome Dewitt: Paintings	to Jan. 19
Ferargil, 63 E. 57.	van Loon: Illustrations	to Jan. 21
Fifteen, 37 W. 57.	Robert Ryland: Paintings	to Jan. 20
French Art, 51 E. 57.	Blatas: Paintings	Jan. 20-Feb. 10
Grand Central,		
15 Vanderbilt.	Society of American Etchers: Prints	to Jan. 27
Grand Central, Hotel Gotham.	Group Show: Paintings, Sculpture	to Jan. 20
Grant, 175 Macdougall.	Annual Print Show	to Jan. 22
Guggenheim, 24 E. 54.	Abstract Paintings	to Feb. 16
Hammer, 682 Fifth.	Fabergé Collection: Jade	to Feb. 1
Harlow, 620 Fifth.	Early American Prints	to Jan. 31
Harriman, 63 E. 57.	Jo Cantine; O. A. Renne: Paintings	to Jan. 20
International Studio, 15 E. 57.	Hearst Collection	to Jan. 20
Junior League, 221 E. 71.	Gerald Brockhurst: Paintings	to Jan. 22
Keppel, 71 E. 57.	Contemporary Prints	to Jan. 31
Kleemann, 38 E. 57.	Eugene Higgins: Paintings	to Feb. 1
	Stephens Wright: Drawings	to Feb. 1
Knoedler, 14 E. 57.	David and Ingres: Paintings	to Jan. 27
Kraushaar, 730 Fifth.	E. Yagbjian: Paintings	to Jan. 27
Julien Levy, 15 E. 57.	C. Norman; Marshall Glasier: Paintings	to Jan. 22
Lilienfeld, 21 E. 57.	French Masters: Paintings	to Jan. 20
Loo, 41 E. 57.	Chinese Stone Sculpture	to Jan. 27
Macbeth, 11 E. 57.	R. Brackman: Paintings	to Jan. 27
Matisse, 51 E. 57.	Siqueiros: Paintings	to Feb. 3
Mayer, 41 E. 57.	Bertha Jaques: Etchings	to Jan. 27
Metropolitan Museum.	Heads in Sculpture	Jan. 17-Mar. 1
Midtown, 605 Madison.	Emlen Etting: Paintings	to Jan. 20
Milch, 108 W. 57.	S. Etner: Paintings	to Jan. 27
Montross, 785 Fifth.	Benedetto: Paintings	Jan. 15-27
Morgan, 37 W. 57.	Q. Brodhead: Paintings	to Jan. 20
Morgan Library, 29 E. 36.	The Fifteenth Century Book	Jan. 17-Mar. 2
Morton, 130 W. 57.	R. Blair: Paintings	Jan. 15-27
Museum of the City of New York.	Cathedral of St. John	to Feb. 14
Museum of Costume Art, Rockefeller Center.	American Dress	to Jan. 31
Neumann-Willard,		
543 Madison.	Rothko; Gromaire; Solman: Paintings	to Jan. 31
New School, 66 W. 12.	Turkish Paintings	Jan. 18-Feb. 2
Nierendorf, 18 E. 57.	K. Van Leyden: Paintings	to Jan. 24
N. Y. Historical, 170 Central Park West.	Anniversary Exhibition	to Feb. 25
N. Y. Public Library, Fifth.	Ely Legrand: Prints	Jan. 15-April 28
O'Toole, 33 E. 51.	American Paintings	to Feb. 1
Passedoit, 121 E. 57.	L. Smulders: Pastels	Jan. 15-27
Pendleton, 19 E. 57.	Long; Pique: Figures	to Jan. 31
Perls, 32 E. 58.	I. Stravinsky: Paintings	to Feb. 2
Rehn, 683 Fifth.	John Carroll: Paintings	to Jan. 20
Reinhardt, 730 Fifth.	Polish Artists: Paintings	to Jan. 20
Russell Sage Foundation, 130 E. 22.	Children's Paintings	to Jan. 31
St. Etienne, 46 W. 57.	Kokoschka: Paintings	to Feb. 2
Sloane, Fifth at 47th.	Needlework	Jan. 17-27
Sterner, 9 E. 57.	Ferat: Paintings; Epstein: Sculpture	to Feb. 1
Steuben, 718 Fifth.	Designs in Glass	to Feb. 12
Studio Guild, 730 Fifth.	E. von Kager: Paintings	to Jan. 20
Uptown, 249		
West End.	Young American Artists: Paintings, Sculpture	Jan. 16-Feb. 1
Valentine, 16 E. 57.	Modigliani: Paintings	to Jan. 27
Wakefield, 64 E. 55.	Harold Sterner: Paintings	Jan. 15-Feb. 15
Hudson D. Walker, 38 E. 55.	Robert Cronbach: Sculpture	to Jan. 27
Walker, 108 E. 57.	Alexander James: Paintings	to Jan. 27
Weyhe, 794 Lexington.	African Negro Art	to Jan. 31
Whitney Museum, 19 W. 8.	American Art: Annual Exhibition	to Feb. 18
Wildenstein, 19 E. 64.	Lovet-Lorski: Sculpture	to Jan. 31
Yamanaka, 680 Fifth.	Contemporary Japanese Ceramics	to Jan. 27
	Chinese Jade, XVIII to XX Century	to Jan. 27

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